DOCUMENT RESUME

ED 084 561 CS 200 904

AUTHOR	Snyder, Marlene
TITLE	Film as a Documentary, Language Arts: 5113.34.
INSTITUTION	Dade County Public Schools, Miami, Fla.
PUB DATE	72
NOTE	26p.; Authorized course of instruction for the Quinmester Program
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Curriculum Guides; *Documentaries; Elective Subjects; *English Instruction; Film Production; *Film Study; Propaganda; *Secondary Education; *Teaching Guides
IDENTIFIERS	Minicourses; *Quinmester Program

ABSTRACT

Developed for a high school quinmester unit on film, this guide provides the teacher with teaching strategies for an inquiry into the form and development of the motion picture and television film documentary, the preparation and production of students' individual or group documentaries, and the evaluation of the documentary as social commentary and as an art form. The range of subject matter includes (1) distinguishing and identifying the documentary film; (2) methods of translating subject matter into film; (3) literal language of film; (4) figuarative language of film; (5) propaganda; (6) thematic approach of documentaries to contemporary problems; and (7) presentation of student documentaries. The guide is arranged according to performance objectives with suggested teaching ideas listed under each objective. Appendixes contain information on how to write a scenario and a list of resources. (HOD)

ED 084561

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

C S

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS

Film as a Documentary

5113.34
5114.34
5115.34
5116.34

CS 200 904

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

FILMED FROM BEST AVAILABLE COPY

ED 084561

FILM AS A DOCUMENTARY

5113.34
5114.34
5115.34
5116.34

Language Arts

Written by Marlene Snyder
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

DADE COUNTY SCHOOL BOARD

Mr. William Lehman, Chairman
Mr. G. Holmes Braddock, Vice-Chairman
Mrs. Ethel Beckham
Mrs. Crutcher Harrison
Mrs. Anna Brenner Meyers
Dr. Ben Sheppard
Mr. William H. Turner

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board

COURSE NUMBER	COURSE TITLE: FILM AS A DOCUMENTARY
5113.34 5114.34 5115.34 5116.34	COURSE DESCRIPTION: An inquiry into the form and development of the motion picture and television film documentary, the preparation and production of individual or group student documentaries, and the evaluation of the documentary as social commentary and an art form.

I. PERFORMANCE OBJECTIVES

A. After viewing a film or a series of films, the student will determine what constitutes a documentary and whether or not a film qualifies as a documentary.

B. Given an appropriate documentary film such as Nanook of the North, the student will identify the point of view of the film.

C. After viewing a documentary such as Come Back, Africa, the student will identify the film techniques of dramatization or specialized effects.

D. Given appropriate viewing selections, the student will accurately name the film language involved (frame, shot, scene, sequence) and the figurative film language (contrast, metaphor).

E. Given documentaries to view, the student will identify types of documentaries that utilize various techniques to develop film maker's viewpoint.

F. The student will create a documentary film or write a scenario for one.

II. COURSE CONTENT

A. Rationale

Marshall McLuhan, among others, has postulated that the written word is a dying medium of communication. Whether or not this is true, there is an identifiable trend towards film and television as predominant stimulants rather than books and periodicals. If a philosophy of education entails preparing the student for the society in which he lives, then the language arts curriculum must acclimate him to the media with which he deals. It is, therefore, the purpose of this quinmester program to acquaint the student with the language, art, and techniques of the documentary film.

The documentary is a cinematic interpretation of a reality to which individuals are constantly exposed in theatres and on television. The use of the documentary style as a persuasive force in our society cannot be ignored. Armed forces' films create patriotic fervor in wartime. Films such as Z engender sympathy for a cause.

One question that comes to mind is whether the propaganda value of the documentary has been or will be always used to moral effect. Will the viewer be able to distinguish truth from dramatic technique? This course will attempt to teach that skill.

B. Range of subject matter

1. Distinguishing and identifying the documentary film (working definition: "creative interpretation of reality")

2. Methods of translating subject matter into film

a. Strong point of view

(1) Film maker's viewpoint

(2) Empathy for characters

b. Dramatization

(1) Building to a climax

(2) Staged effects

c. Direct presentation of subject matter

(1) Direct reporting of important subject

(2) Arrangement of shots in film to heighten interest

(3) Sound effects and music

3. Literal language of film

a. Language proforms

(1) Frame

(2) Shot

(3) Scene

(4) Sequence

b. Punctuation techniques

(1) Cut

(2) Dissolve

(3) Fade

4. Figurative language of film

a. Contrast

(1) Changing time

(2) Changing color

(3) Changing position

(4) Changing sound

b. Cinematic metaphor

(1) Visual comparisons within a frame

(2) Auditory-visual comparisons

(3) Sequential comparisons of scenes

5. Propaganda

a. Identifying film maker's message

b. Identifying staged scenes and dramatic effects

c. Distinguishing reality from fictionalization

d. Discussing effect of film

(1) Does it engender a feeling in the viewer?

(2) Does it attempt to persuade the viewer to do or think something?

(3) In the light of knowledge of film techniques, is the message of the film believable?

(4) Is the message of the film verifiable?

e. Definition and discussion of propaganda

6. Thematic approach of documentaries to contemporary problems

a. Alienation

(1) Definition of theme

(2) Contrast of film makers' attitudes toward a theme

b. War

c. Prejudice

d. Environment

7. Presentation of student documentaries

III. TEACHING STRATEGIES

OBJECTIVE A: After viewing a film or a series of films, the student will determine what constitutes a documentary and whether or not a film qualifies as a documentary.

1. Have students view short subject films including animated cartoons, biographical films, a television special, and an art film such as Glass to determine criteria for documentaries.

2. Have the students look up the definition of the word "document" in several dictionaries. Based on previous knowledge or experiences, have the class devise reasons for calling a filmed presentation a documentary. Students may re-evaluate this position as their familiarity with this type of film increases.

3. Have students inductively resolve what constitutes a documentary by experiencing various types of documentaries such as a social conflict film, a biography, an interpretation of a mood or emotion, a political film. Include films such as Harvest of Shame (CBS-TV, McGraw-Hill), Meet Mr. Lincoln, Moods of Surfing (Dade County), From Kaiser to Fuehrer.

4. Have several students visit local TV stations to gather information on honors awarded them for community service. Let the students then report to the class the subjects central to the awards. Students could find that diverse subjects such as housing discrimination, meals for senior citizens, and TV repair frauds have won national awards as documentaries.

5. Invite a television personality who has won an award to be a guest speaker on the documentary.

6. Have students focus attention on television as the medium for much documentary filmwork. Schedule television specials for viewing. Have students develop criteria for evaluation. Use these for viewing and discussion.

7. Have students develop an awareness of the broader aspects of modern documentaries as they view art creations such as Leaf, Stringbean, Corral, and compare them with early documentaries such as Nanook, The Man of Aran, etc.

8. Have students compile a list of questions that should be asked by the viewer of a documentary. Some such questions are as follows:

   a. What is the producer's stance on the topic?

   b. What techniques does he use to influence the audience?

   c. Does a narrator tell the story?

   d. Does the viewer listen to actual sounds and conversation?

   e. How effective are "on the spot interviews" in relating the topic?

   f. Are certain dates or seasonal facets utilized? (Example-CBS's Harvest of Shame was first telecast during Thanksgiving holidays.)

   g. Is the documentary biased or impartial in tone?

   h. Consider the impact of such factors as editing, visual cliches, color, identifiable persons, actual localities on the credibility aspect.

   i. Is there an emotional appeal for social action?

j. Is there a solution given? Is the situation resolved?

k. What unresolved issues or aspects remain?

9. Have the class brainstorm and then list its consensus of the local subjects most vital for documentation. Students might develop an outline of the material they would include in one of these and suggest an order for the scenes. Have them consider the audience as they suggest material and a sequence. How might the documentary need to be reworked for a variety of audiences?

10. Have students create a poster or design a bulletin board depicting, through pictures or illustrations, the facets of documentaries.

OBJECTIVE B: Given an appropriate documentary film such as Nanook of the North, the student will identify the point of view and select portions of the film that illustrate his position.

1. Have students discuss point of view as the term is used in literature. They might mention certain poems, dramas, short stories, or novels which use first or third person narrators, an omniscient or omniscient-limited narrator, or the persona "I." Then have students look up definitions of the four perspectives used primarily for documentaries. Ask students how the meanings for "naturalism," "realism," "montage," and "propaganda" are developed in documentaries they will see. Finally, have students consider the camera's selectivity as a point of view. Discuss the limitations, if any, of visual imagery through a camera's eye in making a presentation.

2. Have students first react to the theory of NBC News producer Reuvens Frank who stated "selection always creates a point of view."

3. Have students view a documentary about a locale such as New York, New York (15 min., b/w, Grove Press, 714 Mercer Street, New York, New York, 10026) or Paris in the Twenties (30 min., CBS-TV, CBS Films, Inc., New York) to determine the point of view.

4. Have students define "theme" by searching literature forms such as poems, dramas, short stories. Have them view "theme" films such as The Tunnel, So That Men Are Free, or The Real West to identify themes. Consult A. Wm. Bluem's Documentary in America Television, "Television Theme Documentary," for reference.

5. Have students defend or refute the technique of the "eye witness" narrator such as Walter Cronkite, David Brinkley, Mike Wallace, etc.

6. Have students listen to Paul Anka's recordings, then have them view the NFB portrait documentary of the rock'n' roll singer in Lonely Boy. Have the students discuss the biographical story presented, the viewpoint through the camera's eye, and the resulting image of the singer.

7. Have students determine how rhythm develops a point of view through viewing and listening to the background sounds of Dade County films such as Wheels, Wheels, Wheels, Moods of Surfing, Ski the Outer Limits.

8. Have students read the short novel, Animal Farm by George Orwell, then have them view the film as a social documentary showing the destruction of democracy and the use of a dictatorship.

9. Have students develop a point of view from a concentrated viewing of a theme such as war. Films viewed might include Encyclopaedia Britannica's Essay on War, Very Nice, Very Nice (7 min., b/w, NFB, Contemporary Films, McGraw-Hill), The Magician (MMM), or Toys (8 min., color, Contemporary Films, McGraw-Hill), NBC's Victory at Sea Series available through Encyclopaedia Britannica which includes The Turkey Shoot, Design for War, The Blue Route, a cartoon such as The Hat: Is This War Necessary (10 min.) or Neighbors (NFB, 8 min., color, Contemporary Films, McGraw-Hill), or the effects of war in the documentary Night and Fog (31 min., b/w, Contemporary).

OBJECTIVE C: The student will identify the film techniques of dramatization or specialized effects after viewing a documentary such as Come Back, Africa.

1. Documentary in television form has developed the living drama story, filmed over a period of time to present a total concept. Have students view such a film as High Wire: The Wallendas or Fire Rescue and determine through group discussion or in a written composition the advantages of this technique.

2. Have students view a "still-in-motion" film such as Meet Mr. Lincoln, Mark Twain's America, or The Real West and compare it to the more recent American Time Capsule or God Is Dog Spelled Backward to identify this form of dramatization.

3. Bridge the documentary from past to present and have students note present-day inductive visualizations in non-narrative documentaries such as Glass, Wheels, Wheels, Wheels or Junkyard and compare with older documentaries such as Wilbur Blume's Face of Lincoln (1956), a lecture or instructional film featuring sculptor Merrell Gage, or war time documentaries listed.

4. After viewing Walk in My Shoes, a Black social documentary, and Meet Comrade Student, an examination of Russian education, have the students determine film techniques such as quick cutting, close-ups, fades, editing, and the specific approaches used to document the basic tenet for each, the use of technique for character development, and sound effects techniques.

5. After viewing the Vincent Van Gogh documentary, have the student search for the use of stills, the use of the artist's own words spoken by Lee J. Cobb for effect, and the camera-personification technique utilized to permit the viewer to experience Van Gogh's world as he lived it, even to his suicide. Have students follow this with an original autobiographical storyboard that would use the camera-personification technique.

6. Have students study in small groups a still photography documentary such as might appear in Life Magazine and compare to a film documentary.

7. Show Sky (10 min., color, Contemporary Films, McGraw-Hill) and have students denote time lapses, stop motion, and dissolves.

8. Have students observe the editing after several viewings of Olympia Diving Sequence (5 min., b/w, Contemporary Films) or Glass (10 min., color, Contemporary Films).

9. Suggest that students explore through viewing and discussion of the early "verite" or mobile camera television documentaries such as Yanqui, No, Crisis: Behind a Presidential Commitment, or The Children Were Watching. Have students relate the pitfalls and the advantages of the close camera and the "real" journalistic approach that tends to hide the reconstruction after it examines the parts of the subject.

10. Have students view two or three well edited films such as Junkyard, Aquarelle, or Moods of Surfing to note the power of editing in presenting a documentary. Discuss the impact of editing a film.

11. After viewing a full length film such as Grapes of Wrath, House on 92nd Street, The Naked City, or Northside 777, determine with students the documentary techniques used and describe two or three scenes and special techniques used to create these effective scenes.

12. View with students the "horse breaking" documentary, Corral (12 min., b/w, Contemporary Films) and identify cuts, panning, tracking shots, and sound track effects.

13. Have students view a local documentary such as WLBW-TV's Picture of a Cuban and compare local and national documentary designs, content, and presentation.

14. After viewing an art documentary such as Corral, Glass, Moods of Surfing, Junkyard, or Dream of the Wild Horses, have students discuss the "soft touch" approach to documentary filming.

OBJECTIVE D: Given appropriate viewing selections, the student will accurately name the film language involved (frame, shot, scene, sequence) and the figurative film language (contrast, metaphor).

1. After viewing several times a film such as Glass or Nanook, have the students identify the techniques and film portions that permit understanding of film language, both literal and figurative.

2. After viewing a very short documentary such as Olympia Diving Sequence (5 min.), have the students create a storyboard for one minute of the film, labeling with correct language the shots and sequences and techniques used.

OBJECTIVE E: Given documentaries to view, the student will identify types of documentaries that utilize various techniques to develop film maker's viewpoint.

1. Have students define and describe a notebook documentary from the viewing of a television viewing of a "news" type special or David Brinkley's Journal, NBC's The Twentieth Century Series. Discuss the point that coverage of "lesser" news stories and reporter interviewer techniques brings social factors into view and elevates the story coverage to news. Have students write a review of one film or television viewing.

2. Assign students to write a paper citing the personalization that appears in the documentary Walk in My Shoes, a social film about the Negro world.

3. With students, identify the rising action, crisis, and denouement in On the Road to Button Bay, (Girl Scouts of the USA 830 Third Avenue, New York, New York, 10022). Note the use of one personality to bring force and depth to the film.

4. Have students compare a factual news documentary such as Pearl Harbor: Unforgotten to a softly persuading film such as Junkyard.

5. Have students write a summation of propaganda techniques used in war or service films such as Frank Capra's Why We Fight Series from World War II including Prelude to War, Divide and Conquer, The Nazis Strike, Walt Disney's Cold Frost or Bret Fog, Office of War Information films such as To the Shores of Iwo Jima, Memphis Belle or Big Ben.

6. Invite a television or film documentary creator, writer, or photographer for a closed session interview about types and purposes of documentaries.

7. Involve students in recognizing the relationship between documentaries and commercials. Discuss with students the successful television commercials, the types, the methods, and the specialized techniques and effects to achieve the sales of the products.

8. Have students view a biographical film such as The World of Bob Hope, Billy Graham, or Jacqueline Kennedy (NBC-TV). Compare with "still life" biographical films such as those about Will Rogers or Gary Cooper.

OBJECTIVE F: The student will create a documentary film or write a scenario for one.

1. After viewing films, have the students write answers to Appendix D reaction sheet which can be collected in folders to build an inductive learning about documentary criteria and evaluation.

2. Have students develop a still photography or picture (magazine cut-outs) documentary or collage and present to class for viewing and discussion. This activity is a developmental activity before any film work is attempted.

3. According to A. Wm. Bluem, there are three basic theme documentary production methods: the compilation (cinematic organization, poetic narration, powerful musical score); the biographical (addition of dramatic effects); and the dramatic (historical factors de-emphasized, dramatic methods highlighted). Have students determine a theme idea for each area, produce a simple storyboard for one, and present an explanation in a group or class session.

4. Have students view American Time Capsule (history of U.S.) or God Is Dog Spelled Backward (art history) and film a kinestasis singly or in groups. Build 3-12 frames apiece, dramatically and rhythmically and set to taped music.

5. Encourage students to develop a pictorial documentary in sequence that has a definite viewpoint (opposed to a collage). Have students use illustrations, drawings, or photographs.

6. Assign the creation of a storyboard for a documentary for students to learn to think visually.

7. Have students write a documentary script using the Appendix B form with the suggested titles of: A Day in the Life of _____, An Event in the Life of _____. Have students sketch, photograph, or film with 8 mm or Super 8 mm the documentary.

8. Have some students convert the above to a first person narrative and film. In class discussion, evaluate both types of biographical presentations.

9. Assign the filming of a documentary. Suggest a thematic short, such as an emotion, an activity presented variously, textures such as grainy, rough, smooth, body types, etc.

10. View with students a film such as Olympia Diving Sequence, Ski the Outer Limits, or Dream of the Wild Horses. Have students design a painting, a collage, write a prose or poetry piece, or film a similar mood.

11. Assign the filming by groups of three-minute reenactment of, or reaction to, a local news incident.

12. Have students film a documentary about a school person, incident, or problem.

13. Have students film a testing session, a contest, a drama rehearsal or presentation. Go behind the scenes, develop a human angle or unusual twist, and present to the class.

APPENDIX A

HOW TO WRITE A SCENARIO

1. Decide upon a subject or theme.

2. Decide what you want to say about your subject or theme.

3. Decide upon what techniques of film making will best communicate your ideas.

   a. Black and white or color

   b. Zoom or fixed lens

   c. Standard 8, Super 8, 16, or 35 mm

   d. Sound or silent

   e. Sound on tape, record, or film track

   f. Artificial lighting or daylight

4. Suggested limitations if you will actually film your documentary:

   a. Use color film in 8 or Super 8 camera for daylight

   b. Use black and white film for flexibility in lighting conditions

   c. Put sound on cassette tape

   d. Try to shoot for as little editing as possible or a totally nonedited film that might fulfill Kodak's 50 foot, nonedited single reel yearly contest requirements

APPENDIX B--SAMPLE SCENARIO

Title: TAILS, YOU LOSE

Scenario by John Doe
Director: John Doe
Cameraman: Gail Jameson
Actor: Jimmy Smith
Editor: Gail Jameson
Sound: Susan Griffith
Other Assistance: Film of H-Bomb explosion from Britannica Films

Equipment:
Camera--Super 8
Lens--Zoom
Film--Black and White Silent
Sound--Cassette recorder

CAMERA	SETTING	ACTION	SOUND
Zoom in on hands	Daytime--crowded city street	Man flipping coin	Opening of Also Sprach Zarathustra
Pull back to full-figure picture	Daytime--crowded city street	Man looks at coin	MAN: Oh, well,--win a few, lose a few
Pan across and down street	Daytime--crowded city street	Normal activity	City sounds
Cut to stock shot of atomic explosion			Main chorale theme from last movement of Beethoven's Ninth Symphony

APPENDIX C

TITLE SHEET

Title:_____

Scenario by_____

Director_____

Cameraman_____

Actor(s)	Role(s)
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Editor_____

Sound_____

Other Assistance:

_____

_____

_____

_____

_____

Equipment:

Camera_____

Lens_____

Film_____

Sound_____

APPENDIX C (continued)

Title:_____ Scenario by_____

CAMERA	SETTING	ACTION	SOUND

APPENDIX D

Title of film:_____

1. What makes the film a documentary? Support with specific details.

2. What is the point of view of the film?

3. What special effects developed the theme of the documentary or stressed the point of view?

4. What type documentary is this film? Support your answer.

5. Evaluate the documentary. Cite specific examples for applauding or rejecting the film.

IV. RESOURCES

A. Professional books and periodicals

1. Catalogs and film distributors (Although many films are listed in IV. B., these catalogs contain more comprehensive listings than space allows here. In most catalogs will be found complete ordering information, description of films, and pricing for rental. Especially useful is the Dade County Board of Public Instruction film catalog.)

ACI Films, Inc., 35 West 46 Street, New York, New York, 10036.

Anargyros Film Library, 1815 Fariburn Avenue, Los Angeles, California, 90025.

Appleton-Century-Crofts Film Library, 267 West 25 Street, New York, New York, 10001.

Association-Sterling Films, 866 Third Avenue, New York, New York, 10022.

Audio/Brandon, International Classics Catalog and General American Catalog, 34 MacQuesten Parkway South, Mt. Vernon, New York, 10550.

Australian News and Information Bureau, 16 mm. film catalog, 636 Fifth Avenue, New York, New York, 10020.

Avco Embassy Pictures, Education and Library Division, 1301 Avenue of Americas, New York, New York, 10019.

Carousel Films, Inc., 1501 Broadway, Suite 1503, New York, New York, 10036.

CCM Films, Inc., general catalog - also catalog entitled Films on the Environment, 866 Third Avenue, New York, New York, 10022.

Centron Educational Films, 1621 West Ninth Street, Lawrence, Kansas, 66044.

Dade County Board of Public Instruction film catalog--Lindsey Hopkins Building.

Encyclopaedia Britannica Educational Corporation, Films for the 70's, Dept. 10A, 425 North Michigan Avenue, Chicago, Illinois, 60611.

Films Incorporated, 277 Pharr Road NE, Atlanta, Georgia, 30305.

Image Resources, Inc., Film Library, 267 West 25 Street, New York, New York, 10001.

Learning Corporation of America, 711 Fifth Avenue, New York, New York, 10022.

McGraw-Hill Contemporary Films, 330 West 42 Street, New York, New York, 10036.

Miami Public Library film catalog.

Modern Film Rentals, 2323 New Hyde Park Road, New Hyde Park, New York, 11040.

NBC Educational Enterprises, Documentary Film Catalog, 30 Rockefeller Plaza, New York, New York, 10020.

Pyramid Films, Box 1048, Santa Monica, California 90406.

Twyman Films, Inc., 329 Salem Avenue, Dayton, Ohio, 45401.

United Artists 16, 729 Seventh Avenue, New York, New York, 10019.

Universal Kinetic, 221 Park Avenue South, New York, New York, 10003.

University of Michigan Audio-Visual Education Center, 416 Fourth Street, Ann Arbor, Michigan, 48103.

Warner Brothers, Film Gallery Catalogue, 4000 Warner Boulevard, Burbank, California, 91505.

2. Periodicals

Aspen

Film Comment

Film News

Film Quarterly

Media and Methods

Sight and Sound

3. Books (* books are especially helpful)

Amelio, Ralph J. Creative Cinema in the Classroom. Dayton, Ohio: Pflaum, 1971.

Amelio, Owen and Schaefer. Willowbrook Cinema Study Project. Dayton: Pflaum, n.d.

Anderson, David and Gary Wilburn. Visualize. Dayton: Pflaum, 1971.

Atkins, Jim and Leo Willette. Filming TV News and Documentaries. New York: Amphoto, 1965.

*Bluem, A. William. Documentary in American Television. New York: Hastings House, 1965.

*College Film Library Collection, Volume 1. Williamsport, Pennsylvania: Bro-Dart, 1971.

*Culkin, John M. and Anthony Schillaci, eds. Films Deliver. New York: Citation Press, 1970.

*Educators Guide to Free Films. Randolpf, Wisconsin: Educators Progress Service, 1971.

Ferguson, Robert. How to Make Movies--A Practical Guide to Group Film-Making. New York: Viking Press, 1969.

Gattegno, Caleb. Towards a Visual Culture--Educating through Television. New York: Outerbridge and Dienstfrey, 1969.

Grierson, John. Grierson on Documentary. Berkeley: University of California Press, 1966.

Jinks, William. The Celluloid Literature. Beverly Hills: Glencoe Press, 1971.

Kodak. Basic Titling and Animation. Audio-visual Data Book S-21. Rochester, New York, 1970.

Kuhns, William. Themes: Short Films for Discussion. Dayton: Pflaum, n.d.

*Kuhns, William and Robert Stanley. Exploring the Film and Teaching Program: Exploring the Film. Dayton: Pflaum, 1968.

Lawson, John Howard. Film: The Creative Process. New York: Hill and Wang, 1967.

Lidstone, John and Don McIntosh. Children as Film Makers. New York: Van Nostrand Reinhold, 1970.

Lowndes, Douglas. Film Making in Schools. New York: Watson-Gaptill, 1968.

Manoogian, Haig P. The Film-Maker's Art. New York: Basic Books, 1966.

Owen, Harold H., et al. The Motion Picture and the Teaching of English. New York: Appleton-Century-Crofts, 1965.

Pincus, Edward. Guide to Filmmaking. Bergenfield, New Jersey: New American Library, 1971.

Rotha, Paul. Documentary Film, 3rd ed. New York: Hastings House, 1964.

Rynew, Arden. Filmmaking for Children. Dayton: Pflaum, 1971.

B. Films (Free films are available from the Dade County Board of Public Instruction, sources listed in Educators Guide to Free Films and sometimes the Miami Public Library. Current availability of films is listed whenever possible. If full address of distributor is not given, find it in IV. A. 1. This is only a brief suggested list of documentaries.)

Biography of a Bookie Joint. CBS-TV, 1961, 60 min.

The Business of Health: Medicine, Money and Politics. CBS-TV, 1961, 60 min.

Call to Freedom. NBC, 1957, 90 min.

Child Beating. WMAL-TV--Washington, D. C., 1963, 30 min.

City of Gold. National Film Board of Canada, 22 min. Rented through Contemporary Films, McGraw-Hill.

Conformity. WCAU-TV--Philadelphia, Pennsylvania, 1962, 60 min.

Crisis: Behind a Presidential Commitment. Robert Drew Associates, 107 West 43 Street, New York, New York, 1963, 60 min.

Cuba: Bay of Pigs. NBC, 1964, 60 min.

Cuba: The Missile Crisis. NBC, 1964, 60 min.

Dead Birds. Image Resources, 83 min., color.

Ecology Probe Planet Earth. Fordham Publishing/Kiva Films, 2377 Hoffman Street, Bronx, New York, 10458, 10 min., color.

Fire Rescue. 60 min., NBC-TV Program Information, 30 Rockefeller Plaza, New York, New York, 10020.

Highwire: The Great Wallendas. 60 min., NBC-TV.

Hiroshima--Nagasaki. National Educational Film Center, P.O. Box 010, Westminster, Maryland, 21157, 16 min., B&W.

Hunger in America. Fordham Publishing/Kiva Films, 2377 Hoffman Street, Bronx, New York, 10458, 54 min., B&W.

Interviews with My Lai Veterans. New Yorker Films, 2409 Broadway, New York, 10024, 22 min., color.

Junkyard by the Sea. Director of Public Affairs, WCBS-TV, New York, New York, 1961, 60 min.

Justice in America. Carousel, in three parts: 43, 43, and 37 minutes.

From Kaiser to Fuehrer. McGraw-Hill, 1959, 30 min.

Leaving Home Blues. University of Michigan, also University of South Florida, NBC.

Letter from Siberia. New Yorker Films, 2409 Broadway, New York, 10024, 60 min., color.

Living with a Giant. N.E.T. Film Service, Indiana University, 1962, 52 min.

The Making of the President, 1960. University of Michigan, 1963, 80 min.

Meet Comrade Student. McGraw-Hill, 1962, 60 min.

Meet Mr. Lincoln. 30 min., NBC-TV, Program Information.

So That Men Are Free. McGraw-Hill, 1962, 30 min.

Nanook of the North. Dade County, Miami Public Library, University of Miami, etc.

The Next Revolution. Director of Public Affairs, WCBS-TV, New York, New York, 1963, 60 min.

Picture of a Cuban. WPLG-TV, Channel 10, Miami, 1962, 30 min.

Pearl Harbor: Unforgotten. CBC Films, Inc., New York, 1962, 30 min.

The Plot against Hitler. CBS Films, 1963, 2 parts, 30 min. each.

Postscript to Empire. N.E.T. Film Service, Indiana University, 1961, 52 min.

The Rebuttal. Carousel.

The Real West. 60 min., NBC-TV, McGraw-Hill.

Rodeo. McGraw-Hill,Code 408469, 20 min.

The Selling of the Pentagon. Carousel.

Senator McCarthy's Answer to Mr. Murrow; Annie Lee Moss before the McCarthy Committee; Edward R. Murrow Talks on Senator McCarthy. Contemporary Films, Inc., 267 West 25 Street, New York, or CBS Program Information, 485 Madison Avenue, New York, 10022, 1964.

Shakespeare: Soul of an Age. 60 min., NBC-TV.

Superfluous People. Director of Public Affairs, WCBS-TV, New York, 1962, 60 min.

The Tunnel. 90 min., NBC-TV, Program Information.

The U-2 Affair. McGraw-Hill, 1960, 60 min.

Vincent Van Gogh: A Self-Portrait. 60 min., NBC.

Walk in My Shoes. McGraw-Hill, 1961, 60 min.

Weapons of Gordon Parks. University of Michigan.

Wednesday's Child. 30 min., Loan, Helen Platt, Educational and Public Service Department, KGW-TV, Portland, Oregon.

Wilderness. 60 min., CBC-TV, Camera Canada.

The Winds of Change. BBC-TV, New York, 1960; in three parts: Main Street Africa.

The World of Bob Hope. 60 min., NBC-TV.

A View from the Farm, Between Two Worlds.

Yanqui No! Robert Drew Associates, 107 West 43 Street, New York, 1960, 60 min.

Years of Lightning, Day of Drums (John F. Kennedy). Avco Embassy, 87 min.

C. Resource personnel

Teachers from vocational or activities curriculum areas to help in demonstrating cameras and their operation

A local television reporter to provide information on filming news stories

A television cameraman to tell how news is translated into film

Other people involved with local television such as script-writers, editors, directors, etc.

Personnel from local film studios such as Ivan Tors

Commercial (advertisement) filmmakers

D. Field trips

WPLG-TV Studio, 3900 Biscayne Boulevard, ABC Network

WCKT-TV Studio, 1401 N. Bay Causeway, NBC

WTVJ-TV Studio, 45 N. W. 3rd Street, CBS

WCIX-TV Studio,1111 Brickell Avenue, Independent

Wometco South Florida Closed Circuit Television, 1440 79th Street Causeway

WPBT-TV Public Television, 14901 N.E. 20th Avenue, NET

The Miamarina, the Spanish Monastery, or Cape Florida to obtain sensory perceptions from modern or historical locations to gain perspectives for filming

The Miami International Airport Terminal, a large hotel lobby, or the Crandon Park Zoo to observe humans and animals for suggestions for filming

Actor's rehearsal of a play at a theatre, sculptoring studios, musical performance to obtain character background for biographical insights